THE OLD ARTISTS' ROOMS AND THE MEN WHO WORKED THERE.

gome WHO WON FAME IN THE OLD FRANK-LIN SQUARE BUILDING SOME

QUAINT ANECDOTES. gvery one who reads in this country, and many in England, must have been interested in the news of the last week in regard to the great publishing house of Harper & Bros. For every American grown up reader has been familiar with "Harper's Monthly Magazine," if not with The Weekly" and "The Bazar," and among de younger generation even those who have not made the acquaintance of "Harper's Greek and Lain Texts" or of the dictionaries published by the same firm, at least know "The Round Table" and "Young People." Beyond the limits of these United States and their Territories, in Great Britain and Ireland, in India and in all the lands where the British drum beats, there are thousands of the Queen's subjects whose earliest associations-memories of rainy days and long winter evenings-include the image of that quaint double pillared cover design, with the little kilted genil and the baskets of flowers, remembered as pleasantly and almost as familiarly as Dicky Doyle's immortal apotheosis of Mr. Punch. It is many years now since "Harper's Magazine" quietly began its work as a missionary for the promotion of that English speaking entente cordiale of which more has been heard recently, but which has, in fact, been a long time growing.

At the same time, "Harper's Magazine" has distinctly National history. It might be invidious, if not inexact, to call it the pioneer of the great American illustrated monthly magarines, but beyond question it has done a large share in the building up, or the development, of that branch of periodical literature in which America most excels. Henry M. Alden, at present and for thirty years past the editor, announces an article for a future number of the magazine in which much of this development will be traced. No one else, of course, could, even if he would, anticipate the wealth of detall and reminiscence with which Mr. Alden is in a position to enrich such an article. Still, It is possible from information gathered out of old files and other sources to make out a sufficiently interesting recapitulation of the work done for American filustrated literature by the Harpers' menthly and weekly periodicals.

THE HARPERS' PUBLISHING HOUSE.

The old building, adorned as to its front with that disheartened statue of Benjamin Franklin which the shadow of the Brooklyn Bridge and the smoke of the elevated road combine to obscure, is not much to look at among the skyscrapers of New-York in these days. But even in these days it is a large building, larger even than its Pearl-st. front would suggest, for it stretches back through the block to Gold-st., including acres of floors on both sides of an interior courtyard, the floors on one side connected with those on the other by flying bridges at various giddy heights. These bridges open on a wonderful spiral staircase inclosed in a sort of tower. which suggests feudalism, and grimly reminds him who climbs that the Franklin Square building dates from before the days of elevators. And all this recalls, too, the circumstances under which the present building had its origin.

In 1853, when "Harper's Magazine" was only three years old, and "Harper's Weekly" had not yet begun its career, the Harpers went through a disastrous experience like that which last week brought to the Lippincotts, in Philadelphia-their house was burned down. Straightway they set about building, and it is a noteworthy fact that what they built was the est edifice in New-York constructed on the odern principle of iron frameworks, uprights nd girders which has made the great Amerian skyscraper a statical possibility. The futre historians of ninetenth century architectre may or may not decide to trace the end of the century steel skeletoned structure back to he Crystal Palace of 1851 and Paxton's Chatsconservatory; but if they do, they must make the Harpers' building an important step

In those days before the Civil War the Harpers' building was one of the sights of New-York which seriously minded country visitors used to be taken to see. In the big office on the first floor, into which the swinging doors open at the head of that remarkably ugly wide flight of iron steps under the statue, office boys used to be posted whose business it was to act as guides-veritable "valets de place," like the guides who show tourists over the palaces and galleries of Europe. The tour of the building seems to have included those editorial rooms now on the level of the elevated road, where the wondering country readers could be awed by the spectacle of the editors editing. It must have had a fine effect in advertising the magazine, this free view of the places where the thunder was made.

THE ARTISTS' ROOMS.

On the same floor, just east of the editorial fooms, were, and are, the artists' rooms, though in those days they had probably not learned to call themselves the art department. It was all straightforward wood engraving, the illustrators, as a rule, drawing on the block. Thomas Nast worked in those rooms. Jewell there made his portraits on wood. There the Mustrations of Western life sent in by J. Ross Browne-a forerunner of Remington, though even more widely separated from him in style and point of view than in time-were copied by hand on the wood. So, too, were the Virginia mountain character sketches of D. H. Strother Porte Crayon').

Charles Parsons, now an old man retired on his laurels, took charge of the art department of the Harpers in 1861. There is a tradition that Mr. Parsons would have gone to the front as a special artist during the Civil War but for a failure to agree with the firm on a question of an extra horse and a body servant to accompany him. If this be true, it only shows how much less elaborate were the war preparations made by a great paper forty years ago. But in any case Mr. Parsons was not sent to the front, but stayed behind those windows in Pearl-st and directed the engraving of the sketches sent in by Theodore Davis, William and A. R. Waud, and some by Nast himself. And those pictures of battle scenes, especially a "Harper's Weekly," have furnished to the minds of many millions of Americans, and not few Englishmen, their concepts of what the Ovil War actually looked like. It is amusing in these days to contemplate the noses usually attributed by the Harpers' woodcutters to the Southerners of that period. In their serious work the woodcutters appear to have taken seriously he aggressive probosces of which Nast made such a feature. Certainly, and especially in is slaps at British pro-Southern sympathy. Nest did good work for the Union, but that big Southern nose of his was an obstacle to the cirmation of "Harper's Magazine" in the South town to within very recent years.

Under Charles Parsons there came to the art aff of the Harper periodicals a group of young whose names connect the war period with he history of American art in the present day. was a group so brilliant that it might well constellation. Edwin Abbey brought m Philadelphia letters to Mr. Parsons, premited his letters in those rooms behind the earl-st second floor windows, and was there covered" for what he was. A. B. Frost and aries Reinhardt worked there under the same on. John W. Alexander "got a job" as ice boy, worked his way up in the illustrating ns, and thence made his way to Paris and fame as a portrait painter. T. D. Thulstrup,

HARPER'S IN OTHER DAYS. after working for some time on "The Daily Graphic," and "losing his job" there, was gathered in at Harper's. It was a kind of school of American art of a distinctively American stamp, the students working for their living while they worked to learn. "And," says one who remembers as if it had been yesterday, "the feeling about it all was much more comradelike and generally happy go lucky than what seems to exist in these up to date magazine 'art departments' now."

EDWIN ABBEY AND HOWARD PYLE.

Edwin Abbey, by all accounts, must have been the "Little Billee" of the lot; tradition says that the others used to gaze at his work, seeking hints from it in return for their admiration. Long after he removed his bodily presence to Long after he removed his bodily presence to other scenes—his artistic presence is still in Franklin Square—those he left behind could point to the table where he had worked, and a great find among the lumber of the office was a portfolio full of clippings of Charles Keene's work in "Punch" which Abbey had left there. But success and admiration never spoiled him, as witness the tradition of the enlistment of Howard Pyle. A tradition may not exactly reproduce facts, but it must be consistent with the character of its subject, if it lives. This one says that Howard Pyle used to bring sketches and ideas to the office, but for some time no particular notice was taken of him or of them. Some of the ideas were used, but the sketches always had to be redrawn. In those days Mr. Some of the ideas were used, but the sketches always had to be redrawn. In those days Mr. Pyle could not draw. At last he was surprised to see one of his things engraved just as he had sent it in. While he was waiting with a properly dignified show of indifference for the check in payment to be mailed to his address, Mr. Pyle's attention was one evening attracted by strange rhythmical hammerings on the lid of a coal box that stood on the landing outside the door of his address. In going out to see what these sounds might mean, he found another young man drawing.

these sounds might mean, he found another young man drawing.
"Is this Mr. Pyle?" said the visitor. "My name is Abbey. I came to ask you to come up to the office and make one of us."

All these "great boys," as they may properly be called, since they have developed into great men, were among the objects of interest which were shown to country visitors in Franklin Square. They worked in separate boxes with the light, which was not a north light, by the way, coming in from the Pearl-st, windows, long before the days of Roebling's bridge or the elevated road, and, no doubt, they in their humble degree impressed the visitors even as the great editors impressed them. But they did not like degree impressed the visitors even as the great editors impressed them. But they did not like this kind of glory; and that was how the system of 'personally conducted tours' through the Harpers' building was brought to an end. The filustrators, instigated, instructed and led—so the story goes—by Mr. Abbey, made a plot by which, whenever they should ascertain from their scouts that tourists were approaching, each illustrator should simulate some specified wild beast. It would have been interesting to know what beast each played, whether Abbey took the lion's part himself and made a monkey of A. B. Frost, and whether Thulstrup or Pyle acted like a bear, but these details could not be gathered in time for the present article. The effect, however, was that as soon as the regular show boy brought his party to that part of the building, saying, "There are the rooms where our artists work," the air was rent with growls, squeaks, grunts and roarings, and the where our artists work." the air was rent with growls, squeaks, grunts and roarings, and the visitors, peeping in, saw men on all fours. The visitors thought that the artists at Harper's "acted very strangely," and the report that those periodicals were illustrated by a corps of lunatics might have spread and wrought harm had not Mr. Parsons interfered and induced the powers to put a stop to the institution of "showing around."

MORE FOR ART THAN FOR LITERATURE. On the whole, considering what American art was in, say, 1860, and what it is to-day, and considering the importance in art of some of the names mentioned in the foregoing paragraphs, it is hardly a slight to any writer, or to any body of writers, to say that the Harpers' periodicals have done more for art than for literature. There was, in fact, so much more to be done. The string of names-Henry J. Raymond, George Ripley, Lewis Gaylord Clark, Charles Dudley Warner, down to William Dean Howells, John Kendrick Bangs and Henry M. Alden, of the present time-specially associated with the literary development of the magazine with the literary development of the magazine would all most surely have escaped the tomb if they had never known that association. Most of them were well on their way to fame before a line of their work was printed in "Harper's." Mr. Howells as a critic, and through one or other of the two principal Harper periodicals, has been the introducer of some noteworthy writers to the American public. The magazine itself was instrumental in making one extraordinary, but still not unquestioned, literary reputation by publishing "Triby." But in general the great names that have been attached to the letterpress of "Harper's Magazine" have made it, rather than it them. Even the Edimade it, rather than it them.

made it, rather than it them. Even the Editor's Drawer, no peculiarly associated with "Harper's," begun by Clark, was in a literary sense an offshoot of the Editor's Table, which the same editor had previously conducted in "The Knickerbocker Magazine."
Nevertheless, a complete set of "Harper's" from 1850 to the current number is as much a museum illustrating the development of American literature as of American art. The difference between the agency of the magazines in the two lines of growth is that its art was in the merry days when Parsons was consul the the nerry days when Parsons was consul the work of "the boys in the office," while most of the writing was "offered" from outside. The very development in which the magazine itself had so large a share has brought it about that now the illustrator works, like the writer, out-side. For in those days magazine illustrators needed neither spacious studios nor live models, nor, as a rule, did they take their landscapes direct from nature, but worked "out of their heads," in the office—which your present day if-

heads," in the office—which your present day il-lustrator scorns as "faking." or contemptuously tolerates as "chic'd up stuff."
Naturally, normally, the business of pub-lishing, no less than any other form of com-mercial enterprise, travels on from change to change. The recent developments in the fort-unes of Harper & Bros. bring the famous house to another milestone. Starting from that mile stone, a new era is entered, and under the capable management of Colonel Harvey the under the cted to win constantly greater house is expected to and greater triumphs.

BELL TELEPHONE COMPANY TRANSFER.

ASSETS TURNED OVER TO THE LONG DISTANCE COMPANY AT TWO SHARES OF THE LAT-

TER FOR ONE OF FORMER.

Boston, Dec. 2.-The directors of the American Bell Telephone Company have voted to turn over the assets of the company to the American Telephone and Telegraph Company. This is the first step in the removal of the company from Massachusetts to New-York. The action was taken yesterday, but was not announced until to-day. when President Hudson authorized the following

statement:

The substance of the action of the directors is that the assets of the American Telephone Company are to be taken over by the long distance company (American Telephone and Telegraph Company). It is to be recommended that two shares of long distance company stock be exchanged for one share of American Bell Telephone Company stock. The balance of \$19.00.000 or \$20.000.000 of long distance company stock will be held for the benefit of the long distance company.

The Bell telephone people say that they are as yet unprepared to announce the rate of dividends to be paid on the long distance company stock, as well as the exact date when the new plan will become operative. Outside opinion is to the effect that the new stock will carry yearly dividends of \$10.000.

DISCOUNT RATE AND GOLD.

EFFECT ON AMERICAN STOCK OF BANK OF ENG-LAND'S ACTION.

Chicago, Dec. 2-Chicago bankers do not fear any bad effects on the American stock of gold from the action of the Bank of England in increasing the discount rate to 6 per cent. They believe that England will get none of the gold in the United States under present conditions. The two former Controllers of the Currency, now living in this city James H. Eckels and E. S. Lacey, are of the same opinion in this matter.
"New-York has already discounted the action of

the Bank of England," said Mr. Eckels, "and unother of the Atlantic there will hardly be a move-

Mr. Lacey said: Mr. Lacey said:

I do not anticipate any free movement of gold. The Bank of England can secure gold from this country now only by special operations—that is, by sending over and vurchasing it at the best prices they can get regardless of the rate of exchange. If the rate of discount here ceases, some gold may go across, but I am inclined to believe the increase in the rate in London will tend to sustain rates in the rate in London will tend to sustain rates in this country. What movement there is will be largely a sentimental one any way. Even if the gold does go across the Atlantic the United States can easily spare it, as our supply is large.

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All the new books are here. They show a variety of reading and binding and press work that is truly amazing. Also a won-derfully rich collection of all the famous books of English literature, many of them in exquisite holiday dress. Library sets of the great authors-the grandest collection we have ever shown. Story Books for boys and girls by the hundreds of thousands. Superb Holiday Gift Books, Fine Art Publications, Prayer Books, Bibles, Religious Works, etc.

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est book sensation of modern times.

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INTERESTING GROWTH AT THE CLARK HOUSE IN GRAMERCY PARK.

A WISTARIA WOUND FENCE.

An interesting specimen of wistaria grows on top of a brick wall at the home of Mrs. Luther C. Clark, No. 18 Gramercy Park. The plant is a sturdy one, and in places the vine is as large in diameter as a good sized tree. The most remarkable feature about it, however, is the way it has wound itself in and out and about the old fron picket fence which surmounts the wall. In completely surrounding them, and several times is difficult to determine where the one begins and the other ends. It is not a parasitical growth, either, for it can hardly be supposed that the vine gets any sustenance from the iron

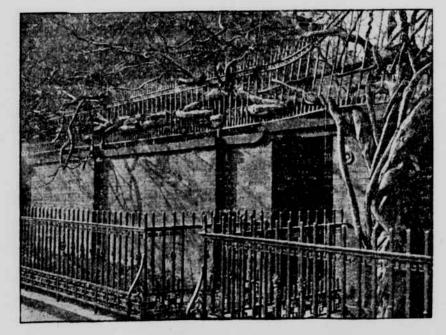
MANY TIMELY BOOKS.

HOLIDAY FEAST FOR LOVERS OF GOOD LITERATURE.

LITTLE, BROWN & CO. HAVE A LONG LIST OF NEW PUBLICATIONS COVERING A WIDE BANGE.

The fall list of new books published by Little, Brown & Co., of Boston, is a long and a rich one. It will be possible here to mention only a few of "The Art Life of William Morris Hunt" is places it has taken a firm hold on the rails, by Helen M. Knowlton, and has numerous full page plates in half-tone and photogravure. Miss Knowlby the strength of its grasp it has lifted the | ton was a pupil of Hunt, taught with him for years fence from its foundations. At present the vine and wrote down much of his brilliant, original and is so tightly wound around the fence that the suggestive talk. An interesting portion of the vollatter is completely obscured in places, and it corot and Millet. The illustrations embrace portraits of the great artist and reproductions of principal paintings, including some sketches not previously published. "In Ghostly Japan" is an entirely new volume by

pickets, although one might imagine perhaps that well known writer on Japan, Lafcadio Hearn.



A CURIOUS GROWTH OF WISTARIA AT GRAMERCY PARK AND IRVING PLACE.

tonic effect of that metal.

Its tendrils have also shot out until they form winding mass which has gathered along the alls of the house and, in fact, everywhere that

walls of the house and, it could find something to cling to.

Gramercy Park is rich in old landmarks, and the big wistaria vine is among them. It was planted fifty years ago, at which time the house was newly built and the Clark family took possure was newly built and the Clark family took possure. session of it. The small sprig soon put forth its tender shoots, and as soon as the tendrils were long enough they were trained to run along the long enough they were trained to run along the iron fence. Gradually they began to wind in and out of the pickets, and the vine, prospering, grew so strong and sturdy that all attempts to dislodge it failed. It became extremely luxuriant, and now has to be trimmed frequently, and it is a little difficult to determine whether the fence is growing out of the vine or the vine from the fence. for a complete union seems to have

fence is growing out of the vine or the vine from the fence, for a complete union seems to have been effected between the two.

The Clark wistaria does not bloom as freely as it once did, probably because it has been trimmed too often, but it still makes enough show of color in the blossoming season to be one of the ornaments of the neighborhood. As a prank of nature it is always interesting. The fence on which it runs is on the west side of fence on which it runs is on the west side of Irving place, just south of the park.

PRESS ASSOCIATION TO MEET.

Kansas City, Mo., Dec. 2 .- "The Journal" to-day Kansas City, Mo., Dec. 2.—"The Journal" to-day prints interviews with George W. Martin, president of the Kansas Press Association, and W. R. Painter, president of the Missouri Press Association, in which both announce the intention of urgition, in which both announce the intention of urging extra sessions of their respective associations to take up the questions of the greatly increased cost of print paper and the steady decline in forcest of print paper and the steady decline in forcest of print paper and the steady decline in forcest of print paper, and the passed under the control of combinations. The Executive Committee of the Kansas association will meet in Kansas City on Monday next, and the Executive Committee of the Missouri association will soon meet in St. Louis, and both meetings are expected to result in calls for conventions.

that its sturdiness is in some measure due to the It is illustrated. "The Age of Fairygold" is by Gertrude Hall. Most of the poems in Miss Hall' new volume have not hitherto been published, but the author has retained a few of the favorite verses of her first published book, which has been for some time unobtainable, although frequently asked

THE EAST IN THE WEST.

"The Bronze Buddha," by Cora Linn Daniels, is the story of the search for a particular idol of an ancient East Indian temple which had for centuries been worshipped by thousands of devotees, but Although from the nature of the plot one would suppose the reader to be plunged into the depths of Indian and Oriental mysticism, as a matter of fact the scene is laid in and about the city of New-York and a well known agricultural centre in the West. "Kate Field," by Lilian Whiting, is not only a

personal biography of an interesting woman, but rative with the local atmosphere of the cities and periods in which Miss Field was an active and a vital factor. The poetic and imaginative life in standard books are "The Novels Romances and Memoirs of Alphonse Daudet," newly translated by Katharlar Prescott Wormeley, Charles De Kay, Jan Minot Sedgwick and others, printed in clear and beautiful type, with photogravure frontispand her in the dyllic summers in Newport; the Golden Age in Boston life when Lowell and Longfellow, Emerson and the Alcotts, Wendell Philipps and the great Agassiz gathered at Mrs. Whipple's "evenings"; her life as a lecturer; Miss Field's later political work; her services to art; her work in early life as the dramatic critic of Ristort and Fechter; her later experiences in the Nation's capital, editing her own review, and the close of her career in her sudden death in Hawaii—ail these the author has endeavored to depict with the special atmosphere of the moment in the varying periods. The volume is rich m Italy, when, as a young girl, she was a favorite

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in letters from many of the most famous people of

this century. A USEFUL PRESENT.

In "Salads, Sandwiches and Chafing Dish Dainties" Janet MacKenzie Hill has aimed to make a practical and reliable treatise on these fascinating branches of the culinary art. Due attention has been given to the A B C of the subjects, and great care exercised to meet the actual needs of those who wish to cultivate a taste for palatable and wholesome dishes, or to cater to the vagaries of most capricious appetites. The illustrations show

most capricious appetites. The illustrations show the artistic effects that may be produced by various combinations of simple materials.

"The Sword of Justice" is a romance by Sheppard Stevens, in which he deals with the events described by Parkman in the first portion of "Pioneers of France in the New World," beginning with the killing of the Huguenots at Fort Caroline, Florida, and ending with its avenging by Dominique De Gourgues. The author follows history with accuracy.

Gourgues, The author follows history with a curacy. "Under Three Flags in Cuba" is by Captain George Clarke Musgrave, who was formerly an of-ficer in the British service, and afterward became a correspondent for a prominent English paper, suffered imprisonment in Cuba, and narrowly es-caped death several times. He describes life in the Cuban, Spanish and American camps with the authority of an eye witness.

CHILDREN PROVIDED FOR.

Little, Brown & Co. have not neglected the boys and girls. "A Flower of the Wilderness," by A. G. Plympton, is a story of Massachusetts in the old Colonial days. The author has embodied in the story much valuable information for young people rding the fauna and flora of New-England. With Fife and Brum at Louisbourg, illustrated by Clyde O. De Land, and written by J. Macdonaid Oxley, opens with an account of Boston in Colonial times. The chapters devoted to the expedition against Louisbourg give the writer a chance to describe various battless by sea and land. "The Iron Star," a new wonder story for girls and boys, is the work of Mr. and Mrs. John Preston True, respectively, as author and illustrator. It

and boys, is the work of Mr. and Mrs. John Presson True, respectively, as author and illustrator. It aims to give children a series of historical stories so connected as to suggest the growth of civilization from the time of the Cave Men down through the Stone, Bronze and Iron Ages to the days of Myles Standish, and by thus bridging the gap between myth and history to be the first book to awaken in their minds a taste for historical reading. It accomplishes this by following the fortunes of fragments of a meteorite ("The Iron Star") which are assumed to have been handed down from father to son for century after century, thus giving the opportunity for a family chronicle beginning in myth and ending in history.

MICH NEW VERSE.

MUCH NEW VERSE. Little, Brown & Co.'s list is rich in verse. It in-

cludes "Voices," a new volume of sonnets by Katharine Coolidge; "Out of the Nest." a new volume of poems by Mary McNeil Fenoliosa; "The Night Has a Thousand Eyes," a lyric by F. W. Bourdil-Ion, illustrated; selections from Keats and Shelley, illustrated with sixteen original designs by Ed mund H. Garrett; Elizabethan songs in honor olive and beauty, collected and illustrated by Edmund H. Garrett, with an introduction by Andrew Lang, and, uniform with it, "Victorian Songs," lyrics of the affections and nature, also collected and illustrated by Mr. Garrett, with an introduction by Edmund Gosse.

Proprint a small the family production of the affection of the affections and nature, also collected and illustrated by Mr. Garrett, with an introduction by Edmund Gosse.

and flustrated by Mr. Garlett, with an introduction by Edmund Gosse.

Prominent among the firm's new editions of standard books are "The Novels, Romances and Memoirs of Alphonse Daudet," newly translated by Katharine Prescott Wormeley, Charles De Kay, Jane Minot Sedgwick and others, printed in clear and beautiful type, with photogravure frontispieces, "Novels of Irish Life." a new series of Charles Lever's famous stories, illustrated with

scenes which Mrs. Browning had known and loved, visiting the old gray church of San Felice, on which the windows of Casa Guidi looked; watching the sunsets from the heights of Bellosguardo, where Mrs. Browning's dearest friend, Miss Blagden, lived, and which is introduced in "Aurora Leigh," and in Rome, Venice and England Miss Whiting followed the traces of Mrs. Browning's haunts and wanderings.

followed the traces of Mrs. Browning's haunts and wanderings.

Miss Whiting has endeavored to show that Mrs. Browning was no mere nervous invalid with a gift for art, but that she was instead a woman of rare breadth and symmetry of nature, a scholar who never degenerated into a pedant, a sympathetic observer of life, but one whose sympathy held certain vigorous standards, and who never failed in the touchstone of common sense; a woman whose playful and sunny nature made her so winning in the sweet household life that her nearer circle half forgot her greatness before the world, and that she was one whose spirituality of life was felt by all as the most uplifting and beautiful of influences.

MAZET COMMITTEE STILL HOMELESS.

EFFORTS BEING MADE TO SECURE A ROOM-SUG-GESTED CHANGES IN THE CHARTER.

The Mazet Committee will not resume its sessions on Tuesday. Frank Moss said yesterday that no room for the sittings of the committee had been secured. An effort will be made to-morrow to get a suitable room, and the committee may have a session on Wednesday. If a suitable room for the hearings cannot be secured there may be a longer postponement.

President Grout of Brooklyn Borough has written a long letter to Mr. Moss, making suggestions for changes in the city charter. He recommends changes which would give more home rule to the beroughs of the city, the consolidation of some of the departments in the Board of Public Improvements, and abolishing the office of president of the Board of Public Improvements. His letter con tained the following:

tained the following:

I would suggest that as far as possible money be set aside by the Board of Estimate and Apportionment for each branch of public service in each borough, and for the making of public improvements in each borough, and that borough officials have control, under the supervision of the Board of Estimate and Apportionment, of the expenditure of that money.

Each borough president's office should have its own engineering and topographical bureaus attached. Some of the present six departments created out of the former City Works Department might well be consolidated; and the Board of Improvements, its powers being thus largely distributed among the borough presidents, would not need its present staff and equipment, nor a president having no other duties, and might profitably be reduced to a board which should meet but once a month, and have to do only with matters affecting more than one borough.

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